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Editor : Ganesh Lalwani

Plates :

from our readers

I appreciate your Journal for the quality of the subjects treated as well as their variety.

— N. Shanta
Varanasi

Very informative and useful to all those who are interested in the study of Jaina Society and Culture.

—Prof. Surendra Gopal
Patna University, Patna

Wonder struck by the jewel-colour of the miniature paintings. (Mahavir Jayanti Special on Jaina Miniature Painting, 1970)

— Leona Smith Kremser
Honolulu, Hawaii, U.S.A.

Your Journal's April 1970 issue devoted to Jaina Paintings. Please accept my congratulation for bringing out such a nice publication.

— V. P. Dwivedi
National Museum, New Delhi

Congratulations for the excellent publication on Jainology.

— M. B. Singhi
Gondia, Maharastra

My best wishes for publishing a very fine sketch as well as a short pen-sketch of Jaina Yogi Sri Sahajanandaghanaji Maharaj. (Vol. V. No. 3)

— Prof. Pratap Kumar J. Toliya
Bangalore, Mysore

Besides get-up, print, size and outlook, the articles are to my liking just brief, concise, to the point and really needing deep attention.

— Capt. S. M. Chandra (Retd)
Firozabad, U. P.

He who conquers one, conquers many ; and he who conquers many, conquers one. Knowing the misery of the world, rejecting the connection with the world, the heroes go on the great journey, they rise gradually; they do not desire life.

He who avoids one, avoids them all severally ; and he who avoids them severally, avoids one. Faithful according to the commandment, wise and understanding the world according to the commandment—such a man is without danger from anywhere. There are degrees in injurious acts, but there are no degrees in control.

Ācārāṅga Sūtra, 1, 3/4, 2-3

Paramanand K. Kapadia

PARAMANAND K. KAPADIA

—A Martin Luther among the Jainas—

B M. SINGHI

"When I came to know about the excitement Paramanand Bhai's Presidential speech in the Session of the Jain Yuvak Parishad at Ahmedabad had caused among the Jainas, I had posed a question : Do the Jainas want to make a Martin Luther of a very considerate and humble thinker like Paramanand Bhai? And, having not understood the spirit in which I had said so, Sri K. M. Munshi had remarked that I had compared Paramanand Bhai with Martin Luther ! However, let me confirm it today that Paramanand Bhai did possess the same spirit of religiousity and conviction of thought as Martin Luther possessed. Of course, it was never his intention to establish a new religious order." In these words of Kaka Kalelkar, is reflected the impact Paramanand Bhai had made on the Jaina community, particularly its younger section by his stirring ideas on religion and society. As far back as 1910, he had written and published in *Jain Dharma Prakash*, a series of articles in Gujarati on "Artless Religious Life of the Present-day Jainas" (*Ādhunik Jaino-nu Kalāvihin Dhārmik Jivan*). In these articles, he had criticized many a religious practices followed by the Jainas which lacked rationale and good taste. Naturally, the conservative section of the community showed opposition and protestations to his ideas. These ideas culminated in his founding the Bombay Jain Yuvak Sangh in 1929 and in the attack he made on the ill-practices prevalent among the Jainas in the name of religion. Paramanand Bhai's frontal attack on *bāldikṣā* (child initiation)

and the institution of *devadravya* (holy treasure) hit the *sādhus* and the reactionary forces behind them and they arryed in opposition to the movement launched by Paramanand Bhai. Paramanand Bhai's utterances echoed and re-echoed throughout the country among the Jainas, when he was ostracised by the Jain Swetambar Murti Pujak Sangh in Ahmedabad for his radical views.

Paramanand Bhai was thus established as a religious reformer and social revolutionary. He penetratingly saw the bigotry which had found its way in the society in the name of religion. He wanted the society to change and get rid of the dead burden of the traditions. He challenged the Jaina monks and their authority, in determining and deciding and laying down the practices to be followed by them and by the laity in observance of the Jaina faith. He had observed and realised that religion, Jainism for him, had lost much of its meaning and appeal because of many senseless traditions and conventionalism which had shrouded the real religion. He wanted the Jainas to imbibe the real meaning of the Jaina faith as expounded by the *Tirthankaras*. His attempt was to wean the vital from the lifeless. He was born as Jaina and lived like a Jaina. He felt that the connotation of the Jaina faith had to be enlarged and a real social content had to be given to it. He wanted to bring scientific outlook in religious matters. He emphasised that truth was the basis of all true religions and it was on this base that all true religions aimed at making life more meaningful and more sublime. He very much liked the threefold principle of right perception, right knowledge and right conduct, the life-principle taught by the Jaina *Tirthankaras*, but he wanted that this principle be given reorientation in terms of evolution and advancement of the individual as well as the society. In doing so, he had a direct confrontation with the *sadhus* and their wealthy devotees who had developed vested interests in keeping the society tied down to the old and traditional practices preached and followed by them. Without meaning any disrespect to the monkhood and appreciating all that was really religious and good in them, he very emphatically stated that what we practice should be in consonance with the principles. He felt and said with emphasis that the time had come for examining and analysing the entire system of thought and practice taught and followed in the name of religion. He felt and said that religion was what religion did. He, by his thought and life proved that not only by birth, he was a Jaina he had the head and heart of Jainism. He did not write any commentaries on the philosophy or history of the Jaina religion which would make him a scholar but he wrote lessons of Jainism through life. It was his thought, his outlook and his living which rightly made him a Martin Luther.

Paramanand Bhai was born in a conservative but cultured and educated family on 18th June, 1893. His father Kunwarji Anandji Kapadia was a prominent leader of the Jaina community in Bhavnagar and had great influence in the religious, social and educational domain in that place. His uncle Motichand Girdhardas Kapadia was also an influential, religious, and social leader and was a pillar of strength to the Jaina community or the Jaina cause. Paramanand Bhai, while inheriting many a sublime traits of character, from both his father and uncle chose the path of a reformer and revolutionary. After passing B.A. and LL.B he worked for a while with his uncle in Bombay to become a lawyer but this would not contain his spirit. He took to the jewellery business to earn his living but that would not also go for very long. It was in the domain of thought and life of a social revolutionary where he found his real self. He would find the greatest delight and solace in fighting for a good cause and for serving the society. No temptation, no fear and no frown from any quarter could deter him from the path of a revolutionary. He often talked about the following poem of Charles Mackay, which had meant a great inspiration to him :

"You have no enemies, you say ?
Alas, my friend thy boast is poor.
He who has mingled with the fray
Of duty, that the brave endure,
Must have made foes. If you have none,
Small is the work that you have done.
You have hit no traitor on the hip,
You've dashed no cup from the prejeured lip,
You've never turned the wrong to right,
You've been coward in the fight."

Referring to the above poem, Paramanand Bhai once wrote : "The thought behind this poem has remained a life-long inspiration for me. I have made it the aim of my life to fight against injustice, irreligiousity, untruth and bigotry. The animosity the poet talks about is not the animosity against an individual but the same is against the evil and sinful deeds. One who desires elevation in life cannot remain aloof from resistance and opposition. He said very emphatically a life without the strength of resistance and opposition is a life of weakness and impotence."

The Bombay Jain Yuvak Sangh which was started by him and his friends in 1929 continued to be the vehicle of his work upto the end of his life which came all of a sudden on 17th April, 1971. The two major

activities of the Sangh which had been planned and projected by Paramanand Bhai were the publication of the fortnightly '*Prabudh Jain*' which was started in 1931 (Its name was changed to '*Prabuddha Jīvan*' in 1953) and the '*Paryuṣaṇ Vyakhyān Mālā*' which commenced the following year, i.e., 1932. During the last 40 years, these two activities have been carried on by Paramanand Bhai with unabated zeal and dedication. In fact, these two activities became completely identified with Paramanand Bhai. Through both these activities, he gave thought, ideas, outlook to the people within the Jaina community and also outside the Jaina-fold. Neither in editing the '*Prabuddha Jīvan*' nor in organising the '*Paryuṣaṇ Vyakhyān Mālā*' he was parochial in any sense. His comments on current events and affairs encompassed and covered almost everything which concerned the society and the nation and he would never be narrow-minded, parochial or patriarchal. This made him the inspirer for many. For his thought and style of expression, he would be read by people throughout Gujarat, irrespective of the views and opinions they have. To the last breath of his life, he kept himself fully absorbed in carrying on the ardous (but, surely pleasant for him) duties of bringing out a fortnightly almost single-handed. He continued to be a relentless fighter against ignorance, superstition and traditionalism through these activities.

The '*Paryuṣaṇ Vyakhyān Mālā*' had become an annual event of great significance in Bombay and similar *Vyakhyān Mālās* had been organised in other places through the inspiration provided by Paramanand Bhai. The *Vyakhyān Mālā* presented a wide range of subjects relating to religious, social, literary, cultural, educational and artistic aspects of life. He was very careful in selecting the speakers. Mere scholarship would not mean very much to him. He would select speakers who had to speak from experience of life. The *Vyakhyān Mālā* presented a week-long fare of ideas and thought which would provoke and generate fresh thinking on the questions of life. The twin activities, namely, the '*Prabuddha Jīvan*' which came out after every fifteen days and the '*Paryuṣaṇ Vyakhyān Mālā*' which came after every twelve months had become the personality of Paramanand Bhai. The two reflected the man Paramanand Bhai was and the two make the biography which Paramanand Bhai never wrote separately.

The only book which he published after the publication of the aforesaid series of his articles on the 'Artless Religious Life of the Present-day Jainas' was his book entitled '*Satyam, Sivam, Sundaram*' which is an anthology of his selected articles on society, philosophy and also his travelogues, published in 1954. The title of this book is very significant

in as much as it signifies the whole outlook and attitude of Paramanand Bhai. He was very artistic in his expression and he was as much devoted to the Beautiful as to the True and the Good in life. He was, in fact, 'the true, the good and the beautiful' personified.

He said what he did and he did what he said. There was a complete fusion of the idea and the image in him. He was a loving husband to his wife, a friendly and understanding father to his daughters and what is most enchanting, a friend in the truest sense of the term. Personal friendship was not circumvented or circumscribed anywhere on account of difference of opinion. With friends he agreed to disagree. He said, one who does not allow the freedom of his thought and opinion to a friend, cannot be a real friend. Friendship does not mean the fusion of the two personalities but means a true and enduring understanding between the two and a living dialogue of convictions and experiences shared by each other with a view to help the process of thinking and growing for both. He was a true friend whom many, many of us will ever miss.

Teachings of Lord Mahavira

J. A. Gonsalves

I deem it a great privilege to be invited on this auspicious occasion in your midst. This is an expression of the broadness of your spiritual horizon.

You may wonder as to why I accepted this invitation. The opening sentence of one of the Books of our Holy Scripture says that God has expressed Himself and His Mind to humanity in all ages in diverse manners. This includes individuals in various countries who brought divine wisdom to people of their own lands. I do believe that the *Tīrthankaras*, and more specially so Lord Mahavira, introduced humanity, in their own manner, to deep spiritual mysteries of life, the cultivation of which enables men to reach human perfection.

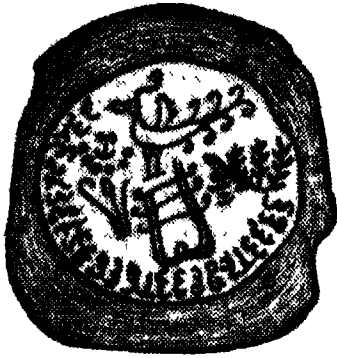
There are numerous facets in the life and teachings of Lord Mahavira which attract our attention and fill our minds with great admiration. This is due to the fact that after thirteen years of severe asceticism he attained *kevala-jñāna* and became a *Kevalin* and the *Jina*. He was so gripped by the new vision that he constantly endeavoured to preach the way of *mokṣa* through activity and self-mortification, which he did not fail to practise himself. That is why, we realise, that he was constantly on the move except the four monsoon months, staying as a rule not more than one night in a village and five in a city at a time.

At this point I would like to speak about three aspects of his teaching which should be emphatically proclaimed in the world today—the world which is moving headlong towards destruction because of its failure to appreciate the goal and essence of human existence

First, Lord Mahavira was convinced about the absolute equality of all human beings To him birth or caste were of little importance So he said : "Venerable is he who vieweth all creatures as his own self and seeth them all alike." That is why he taught the virtue of humility and said . "Such is humility It is the root of *dharma*, *mokṣa* is its juice By humility ye learn the Scriptures quickly and attain fame, and, in the end, liberation of the soul "

Secondly, we notice the emphasis on ethical principles Lord Mahavira was keen to replace the idea of being exalted over the world by that of keeping pure from the world The idea of a 'permissive society' is gradually taking root in the minds of the people today The concept of '*samyak caritra*', the last of the *Triratna*, should be preached more and more in modern times

Finally, the essential faith in the reverence for life is a much needed virtue today ' "Injure no living creature, destroy none—*ahimsa paramo dharmah*" should be proclaimed aloud and declared before the world that wishes to bring peace through force What a contradiction ! The practice of *ahimsā* counteracts this destructive evil spirit as it operates with educative effect This induces the compassionate feeling that helps humanity to see everything from a proper perspective

Speech delivered on the occasion of the Seventh Anniversary of the Jain Information Bureau sponsored by Jain Bhawan on the Mahavira Jayanti Day on April 8, 1971

Terracotta sealing depicting a *torana* perched with a peacock. The motif along with sacred symbols will recall the description of *vanavedika* in the *Mahapurana*. The inscription on the margin has not yet been deciphered.

Chandraketugarh, 24 Parganas,

Circa 1st century B.C.

The sealing is now preserved in the State Archaeological Gallery, West Bengal.

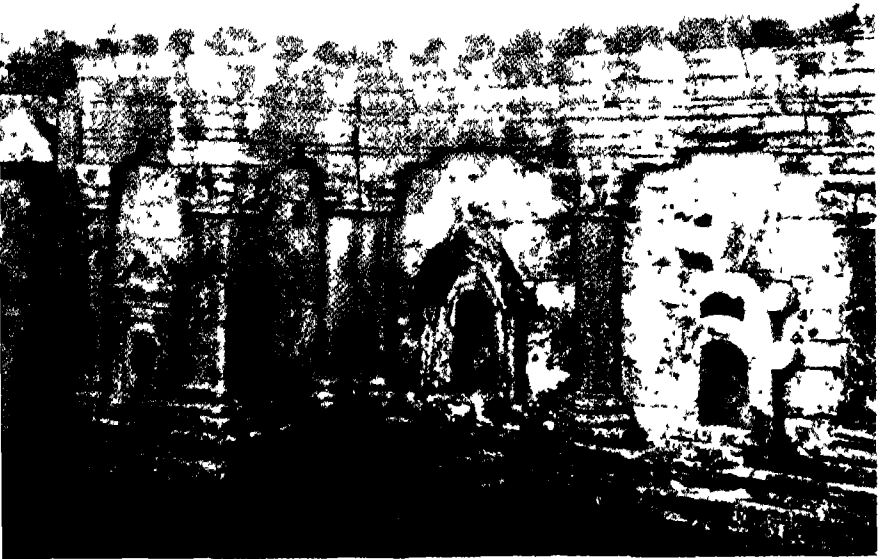
Drawn by E. D. Sampson.

P. C. DASGUPTA

On Risabha's visit to Taksasila

In the context of legends regarding the sojourns of Risabhanatha, the first *Tirthankara*, obviously within an unknown epoch before Mahavira the scholars and devotees are alike eager to identify sites and monuments described in Jaina texts in this connexion. These legends become more interesting in the light of the early propagation of Jainism under the patronage of Samprati, descendant of Asoka, and the accounts of Hiuen Tsang besides other annals regarding Jaina monuments in Sindhudesa, especially at Multan, and the Punjab. Taking into consideration the stories related to pious Jinadatta Suri and his establishment of the *Pañcanadi Pujā* and other accounts illuminating the dissemination of the religion in the west during mediaeval times the early legends may be evaluated in their perspective. Thus, the legend of Risabhanatha's journey to Taksasila to meet his son Bahubali is indeed incomparable in its glory and significance. In his *Studies in Jaina Art* (Banaras, 1955) Umakant P. Shah has summed up the story as follows :

"It is said that when Risabha went to Taxila, he reached after dusk; Bahubali (ruling at Taksasila) thought of going to pay his homage next morning and pay due respects along with his big retinue. But the Lord went away and from here, travelled through *Bahali-adambailla*, *Yonaka* and preached to the people of *Bahali*, and to *Yonakas* and *Pahlagas*. Then he went to Astapada and after several years came to Purimatala near Vinita, where he obtained *Kevalajñāna*." According to U. P. Shah the relevant verses show that Taksasila was probably included in the province of Bahali (Balkh-Bactria) in the age of *Āvaśyaka Niryukti*.

The Shrine of the Double-headed Eagle, Sirkap, Taxila

The Shrine of the Double-headed Eagle (close view)

As regards Risabha's visit it is told that next morning when Bahubali came to know of the Master's departure he "felt disappointed and satisfied himself only by worshipping the spot where the Lord stood and installing an emblem—the *dharmacakra*—over it." Though attempts have been made by Marshall and other scholars this site as referred to has not yet been successfully identified. In fact, Marshall has only suggested that a few *stūpas* at Taxila could be Jaina. Thus, while describing the monuments "in the whole sweep of the valley between Hathial and Sarda hills" he comments "of these surviving monuments, the temple at Jandial was probably Zoroastrian, in any case not Buddhist; the two small *stūpas* to the north of it may have been either Buddhist or Jaina ; the remainder were unquestionably Buddhist." (*A Guide to Taxila*, Cambridge, 1960, p. 8.) Though Jainism flourished in Taxila under the Parthians when as it is recorded there were 500 *caityas* in the city besides others in the country around such relics have not yet been decisively identified. The city being visited by pious Manadeva Suri in the middle of the first cenntry A.D. may yield in future appropriate relics in course of organised field-works and a careful iconographic survey. Here it may be recalled that Hiuen Tsang gave such accounts of Simhapura (Jhelum district) which will indicate that there were both the *Svetāmbaras* and the *Digambaras* practising religion in the area.

Among the monuments at Taxila to be noted in connection with the propagation of early Jainism in the north-western frontiers of the Indian sub-continent obviously the most important is the so-called 'Shrine of the Double-headed Eagle', which was once described as "probably of Jaina origin" by Marshall. (*A Guide to Taxila*, Calcutta, 1918, p. 72.) This monument representing the high platform of a *stūpa* is distinguished by pillasters with Corinthian capitals along with ornamental pediments, a laminated *caitya* arch and the usual *toraṇas* with voluted architraves. The *caitya* arch and other *niches* being perched with a double-headed eagle have given the name of the monument. As Benjamin Rowland observes, "this foundation of an interesting structure on the main street of Sirkap is characteristic of the partly Greek, partly Indian culture of the first century B.C." (*Art and Architecture of India*, Great Britain, 1959, p. 80). Though Marshall associates the motif of the double-headed eagle with comparable early motifs in Babylon, Hittite or Scythian art and believes that it was introduced by Scythians at Taxila it is obvious that the emblem concerned has an iconographic significance. If the comparison drawn by Marshall between the edifice and those occurring on Jaina *Āyāgapaṭas* from Mathura has any real significance the eagle here may be recognised as either a formalised cognisance of the fourteenth *Tīrthankara* Anantanatha or more appropriately

that of Chakresvari, the *Sāsanadevī* of Risabhanatha. Here it may be recalled that the fourth *Tīrthankara* Sumatinatha is associated with *Krounca* (Curlew), whereas the fourteenth *Tīrthankara* Anantanatha and Chakresvari, the *Sāsanadevī* of Adinatha (Risabha) are associated respectively with falcon and Garuda. In this perspective the occurrence of an iconic motif related to a *Sāsaṇadevī* or *Yakṣiṇī* on the basement of a *stūpa* dedicated to a *Tīrthankara* is plausible. The Jaina caves of Khandagiri at Bhuvanesvara may be illuminating in this respect. This, the door-arches of Ananta-Gumpha (Cave 3) are carved with twin serpents evidently to represent Parsvanath, the twentythird *Tīrthankara*. The Barabhuji Gumpha, on the other hand, visualises all the *Tīrthankaras* Parsvanatha being 'repeated twice' above their respective *Sāsanadevīs* in separate shrines or enclosures beginning with Cakresvari seated in *lalitāsana* with her cognisance the Garuda. (Debala Mitra : *Sāsanadevis* in the Khandagiri Caves, *Journal of the Asiatic Society*, Vol. I. No. 2, 1959, p. 130). In the present circumstances a question may arise whether there are comparable instances in early Indian art stylistically belonging to Sunga-Kushana period where a *toraṇa* similar to those belonging to the *Āyāgapaṭas* is envisaged as being surmounted by a bird or a comparable emblem as an icon or a delineation of mythical value. Among other examples a terracotta sealing from Chandraketugarh in district 24 Parganas of West Bengal depicts a *toraṇa* perched with a fan-tail peacock. This sealing now preserved in the State Archaeological Gallery of West Bengal depicts a gate-way having voluted architraves in Sunga style as those in the *Āyāgapaṭas* of Mathura. The *toraṇa* is flanked by such auspicious symbols as lotus-stalks, a conch and what seems to be a formalised *Vṛkṣacaitya*. Such a depiction[1] in the sytle of a *citra-pata* is obviously the closest counterpart of the gateway and emblem of the shrine of the double-headed eagle at Sirkap. Incidentally, it may be recalled that the Barabhuji Gumpha of Khandagiri delineates, as it appears, a peacock as the cognisance of Kali, the *Sāsanadevī* or *Yakṣiṇī* of the seventh *Tīrthankara* Suparsvanatha. (Debala Mitra, *Ibid*, p. 131). Similarly, peacock is closely associated with the cults of Skanda-Karttikeya and Sarasvati besides being referred to in Buddhist *Jātakas*

[1] A terrocotta sealing depiciting a *torana* perched with a peacock had also been unearthed from the filling of a pit within a exposed temple at Chandraketugarh during an excavation conducted at the site by the Ashutosh Museum of Indian Art of Calcutta University in 1959-60 (*Indian Archaeology*—A Review, edited by the Director General of the Archaeological Survey of India, p. 39 . Sri Deb Kumar Chakravarty has drawn our attention to a "sepulchral tile showing a monumental gateway belonging to the Han dynasty, now preserved in the Hsi-Ch'eng Museum. Ch'eng-tu, Szechuan" which as he opines "reminds of sealing from Chandraketugarh, West Bengal." (Some Reflections on the *Torana* Motif in the Early Indian Art in *The Proceeding of the Indian History Congress*, 28th Session, Mysore, p. 29).

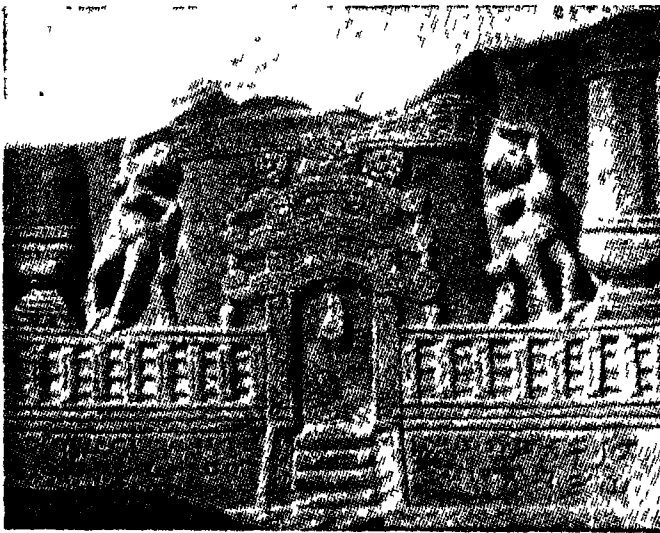
and enlisted in *Mahāyāna* iconography. Peacock feather is an emblem of *Pañcarakṣa* divinities Mahamantranusarini and Mahamayuri.

After consideration of various iconographic details and conventions mainly belonging to early epochs it may be observed that the motifs of gateways surmounted with birds have a recognisable affiliation with the Jaina contemplation of shrines, particularly those associated with the *samavasaraṇa* as described by Jinasena in the *Mahāpurāṇa*. The text contains various details of the *samavasaraṇa* built by Indra. There are descriptions of step-wells "filled with pure water and shining with lotuses grown in them." Also accounts are given of *nidhis* placed near gateways. Here it is most interesting to note that the *Mahāpurāṇa* tells of "golden *vanavedikās* (dias or a shed-*maṇḍapas* with seats) with tall gateways." The description of *vanavedikās* given by Umakant P. Shah on the basis of the text referred to in this connection is quoted below :

"On the gateways were hanging festoons (*jāla*) of bells, and wreaths (*ālambaka*) of pearls and flowers, ornaments and *aṣṭamaṅgalas*. In front of the *vedikās* were golden flag-staffs erected on high jewel platforms (*pīthikās*). The banners (*ketana* or *dhvaja*) were of ten types according to the marks or symbols on them—garland, garment, peacock, lotus, swan, eagle, lion, bull, elephant and disc. The description shows that figures of eagles, peacocks etc. rested on the top of the staff." (*Ibid.*, p. 91).

While the relevant verse of the *Mahāpurāṇa* (*Ibid.*, p. 91) by Jinasena may explain the occurrence of the *motif* of the double-headed eagle at Taxila they will also throw a new light upon the terracotta sealing from Chandraketugarh in West Bengal where the *toraṇa* perched with a peacock is visualised as being flanked by lotuses and a conch identifiable as *nidhis*. The absence of a flag-staff will not obviously make any severe difference when the gateways have assimilated the significance. (*cf.* the monuments of Sanchi, Amaravati and Nagarjunikonda among other examples.) If admitted, appearance of a *vanavedikā* on a terracotta sealing from Chandraketugarh lying within the periphery of ancient Sundarban is obviously interesting in the art of Bengal.

In the perspective of an established tradition in Indian art in visualising symbolic or mythical animals (often addorsed, composite or winged) on portals of *stūpa* shrines and in brackets of *caitya* halls sometimes evincing a formality as at Khandagiri and on the terracotta sealing from Chandraketugarh the double-headed eagle of Taxila may be regarded for a befitting interpretation. It is to be settled whether this motif may envisage a Jaina divinity subsidiary or accessory to a *Tīrthankara* to whom was dedicated the *stūpa* on the main street of Sirkap beyond the Hars

river. If the association of the motif with the iconography of Cakresvari is established the likelihood that the *stūpa* was dedicated to Risabhanatha will appear convincing. Here analogically may be mentioned the standard of *triratna* symbol as representation of *Buddha*, *Dharma* and *Saṅgha* occurring on the summit of the northern gateway of the Great *Stūpa* at Sanchi The plan, design and motif of the shrine of the double-headed eagle will obviously require a further survey[2] especially in view of the importance of the area of the monument where an Aramaic inscription containing the word *Priyadarśana* has been discovered. It may be recalled that *Priyadarśana* may be equally an epithet of Asoka or his illustrious grandfather Chandragupta Maurya, who was a disciple of Bhadrabahu according to the *Digambara* tradition.

Ayagapata of Sivayasa depicting a stupa surrounded by a railing with a torana having voluted architraves, Mathura, Kushana Period

[2] As regards the shrine at Taxila the following observation of Marshall may be noted: 'The whole facing of kanjur stone, including mouldings and other decorations, was originally finished with a thin coat of fine stucco and, as time went on, numerous other coats were added, several of which when first excavated, showed traces of red, crimson and yellow paint Both drum and dome were probably adorned with decorations executed in stucco and painted, and the dome was surmounted by three umbrellas At the edge of the steps and round the base of the *stupa* was a low wall decorated on the outside with the usual Buddhist railing, parts of which were found in the courtyard below." (*Ibid.*, pp 74-75) Marshall states that the "chamber containing the relics in this *stupa* was found in the centre of the base at a depth of 5 ft. 2 in below its top, but it had long since been rifled of its contents" (*Ibid.*, p 75)

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PAUMACARIU

(from Vol. V No. 2)

SVAYAMBHUDEVA

SUNDARAKANDA

Alliance with Sugriva

At Kiskindhapura where Sugriva was the king, an imposter had cropped up who claimed Tara, Sugriva's wife, as his own. In the encounter Sugriva was defeated. So he thought of seeking the assistance of Khara and Dusana to reestablish his claim on Tara. When however, he came to know of their demise at the hands of Laksmana, he approached Viradhita with a request to make him the ally of Rama and Laksmana.

The interesting fact about the Tara episode was that though Sugriva was her master, the imposter was indistinguishable from Sugriva. The identity was so perfect that even a close associate like Hanumat was unable to distinguish the real Sugriva from the imposter. On Sugriva's behalf Jambuvat narrated his misfortune to Rama and Laksmana. Laksmana promised to restore Tara to real Sugriva and in return the latter promised to do the needful to bring the tidings about Sita within a week.

They marched to Kiskindhapura. A messenger was despatched to the imposter but he was insulted. As misfortune would have it, in the duel that followed Sugriva fared no better than he did the first time nor was Laksmana able to render any assistance since the two were alike. Sugriva was mortified at the express indifference of his ally.

Now it so happened that the imposter was none other than Vidyadhara Sahasagati. Through his magic power he had assumed the shape of Sugriva. Laksmana first desired to break this charm and so he twanged his bow. This was enough and Sahasagati was in his true shape. His army immediately deserted him and he fell dead pierced by Rama's arrow. The real Sugriva entered the city in triumph. Rama then worshipped at the shrine of Candraprabha *Jina*.

Sugriva's purpose was now achieved but he was yet to give a return to Rama about which he had not yet made any preparation. So a reminder was sent through Laksmana. Sugriva now sent his generals in all directions, himself moving to the South in the company of Jambuvat. At Kambudvipa he met with Ratnakesin whom Ravana had hurled there when he had sought to resist him in the act of abduction. He gave whatever information he had about Sita to Rama and Laksmana in whose presence he was brought.

When Sugriva came to know about the difficulties and hurdles of the job, he was not very enthusiastic. He advised Rama to give up his effort about Sita's recovery, since Ravana would be an invincible enemy whom it would be impossible to kill. But Rama was determined and more than he, Laksmana expressed his resolve to kill him single handed if necessary. Laksmana even gave a test of his ability to kill Ravana by lifting up the sacred boulder called Kotisila,—for, it was said any one who would perform this feat would be the killer of the mighty demon. Sugriva was now convinced about Laksmana's superiority over Ravana.

Hanumat consents to be Rama's Messenger

But somebody need go to Lanka first on a fact-finding mission. And none was capable of fulfilling this mission except Hanumat. So a messenger was despatched to him. But Hanumat was not favourably disposed towards Rama and Laksmana who were the enemies of Khara and Dusana. For, one of Hanumat's wives happen to be Khara's daughter. When, however, he was acquainted with the whole episode, Hanumat agreed to undertake the mission. He came to Sugriva who received him with due cordiality and honour. Rama also honoured him and gave him a message for Sita and his ring as a token.

With the message and the ring Hanumat started in his air-chariot. On the way he performed various feats. One was his victory over Mahendra, his grand parent from his mother's side. This was in fact

a revenge he took for the ill-treatment of his mother. He created a magic army and captured Mahendra's son, Hanumat's own maternal uncle. In the second round of battle, Hanumat suffered a deadly mace-blow from Mahendra, but eventually he captured him also. Having achieved the desired result, he revealed his identity and begged pardon of Mahendra. Mahendra highly praised Hanumat's valour and on his advice became Rama's ally

King Dadhimukha had three daughters. They were under a vow to marry anyone that would kill Sahasagati. They were practising austerities in a forest. In the same forest, two *Cāraṇa* monks were also practising austerities Now it so happened that Angaraka who was their unsuccessful suitor set fire to that forest in anger Hanumat passing through the air saw the calamity to the sages and extinguished the fire by means of magic waters. The monks blessed him. Just at that time the three princesses too came there and learnt about the death of Sahasagati at Rama's hand. On his advice, Dadhimukha took his three daughters to Kiskindha and gave them to Rama.

Now, Hanumat was on the soil of Lanka. Asali was guarding the entrance to it. Club in hand Hanumat faced her unaided. Asali swallowed him. Hanumat battered open her inside and came out triumphant. As Asali was destroyed, Vajrayudha, the keeper of the fortress, fell upon. When he too was killed, his daughter, Lankasundari, challenged him in a straight fight. With her, however, Hanumat had a double victory and he won her heart. The two were married. Hanumat spent a night in her company and then took leave to fulfil his mission.

He first called on Vibhisana and explained the purpose of his mission. He also delivered him the messages of Jambuvat, Nala and Nila. Vibhisana told him that Ravana was badly in love with Sita so much so that he had not only himself forfeited all reason but even turned a deaf ear to it. Vibhisana further told him that he himself was disgusted with him and might some day be obliged to forsake his brother.

Leaving Vibhisana he searched through the city and eventually came to the park where Sita was kept. He saw her sorrowful and emaciated. Remaining concealed in a tree he dropped Rama's ring in her lap. Sita recognised the ring and a smile brightened her face. This change of her mood was immediately reported to Ravana who deputed Mandodari to try persuasion once again. But Sita would listen to nothing ; on the contrary, she sang in praise of her lord. Now Mandodari became fierce and threatened to kill her but Sita remained calm and

composed. At this moment Hanumat made his appearance and introduced himself as Rama's messenger. This only brought a ridicule from Mandodari for change of side ; for, Hanumat was Khara's own son-in-law. Hanumat, however, gave her a fitting reply. She took it to heart and threatened to get him arrested next morning—*jai ṇa vihāṇaye pai vandhāvami.* After she had gone, Hanumat stood before Sita with a bow.

Hanumat delivered Rama's message to Sita. Sita was overjoyed at first, but doubts soon arose in her mind as to the genuineness of the messenger. But Hanumat dispelled them by showing his intimate knowledge of various incidents and details of Rama's life in exile. That night, Trijata who was deputed to keep watch on Sita saw evil dreams. She saw a strange hero devastating the royal park and the palace and another uprooting Lanka and throwing it into the ocean.

Twentyone days had passed since Sita had been carried away and she had not touched food nor taken any drink. But now she had received a message from her beloved and her vow was fulfilled. So she broke her fast. Hanumat offered to carry her to Rama on his shoulders but she declined the offer. For, that would be a breach of propriety. She, however, gave a message for Rama along with her crest-jewel as a token.

Before leaving Lanka, Hanumat wanted to perpetuate some devastation and for this purpose he found nothing more suitable than the royal park. He started uprooting all trees. As royal guards approached to prevent him, they were killed. The news reached Ravana. Mandodari also told him of Hanumat's arrival as a messanger from Rama as also of the incident of previous day. Ravana sent a large battalion but it was soon wiped out in action. A similar fate overtook Aksaya Kumara, Ravana's son who was deputed to meet Hanumat.

Meanwhile Vibhisana sought to tender a little bit of good advice for the restoration of Sita to Rama but neither Ravana would listen nor his son Indrajit who was over-confident about his own military skill. Indrajit promised to capture Hanumat alive. Taking along with him Ghanavahana and a huge army, he surrounded Hanumat. The army was however soon routed and Ghanabahana too did not prove much useful. So now it was a straight fight between Indrajit and Hanumat. For some time none could overpower the other. But Hanumat had some design. So he submitted to the magic serpent noose hurled by Indrajit.

When the news of Hanumat's capture reached Sita, her grief knew no bound.

Meanwhile Hanumat was presented before Ravana. He chastised him a lot for his disloyalty and for going over to Rama's side. Hanumat too gave him a little bit of his own mind. He requested Ravana to hand over Sita to Rama and expounded at length the twelve modes of religious reflection (*anuprekṣās*).

Ravana was in a dilemma. He was not unaware of the consequences of adultery and yet he could not just give up Sita. He hesitated for a moment but then the question of prestige prevailed and he made a wrong choice. He abused Hanumat and asked him to stop his sermons. When he gave orders for his punishment, Hanumat realised the futility of remaining there any longer. Before any body could touch him he freed himself from the magic serpent noose and escaped over Ravana's own crest. He now damaged the royal palace and smashed the city gates.

When the news of these exploits reached Sita she was happy. She blessed him from her seat. Departing thence Hanumat came to Lankasundari and took leave. Then he mounted his air-chariot and reached Kiskindha. He delivered Sita's message and also the token crest-jewel.

Jambuvat then narrated the history of Hanumat and praised his great exploits. So did others. In an upsurge of affection Rama embraced Hanumat.

Now Rama made preparations for launching the attack on Lanka. Several battalions were mobilised and magic powers (*vidyās*) were properly arranged. They soon reached the ocean. The entire army was air lifted. On the way it was obstructed by Setu and Samudra at the Velandhara city but they were not only overpowered by Nala and Nila, they were even induced to transfer their allegiance to Rama which they did. The flight was resumed the next day and they reached mount Suvela. On the advice of Setu and Samudra the local ruler joined Rama's side. Now they were not very far from Lanka which could be clearly seen. The army descended and encamped at the Hamsadvipa ready to launch an attack.

Here ends *Sundarā Kāṇḍa*.

To be continued

Mural depicting life of Seniormost Grand-pa by Indra Dugar.

The Cult of the Grand-pa's in the Jaina Spiritual Tradition

[*Only recently the 800th anniversary of Dada Manidhari Jinacandra Suri was celebrated at Meherauli, a suburb of Delhi, which was attended by men of all castes and creeds Given below is a brief account of this cult of Dadaji, which rendered into English is the Cult of the Grand-pa's.*]

Jainism which represents one extreme of the Indian spiritual tradition, is based on supreme austerities of life ordained for the recluses and the lay followers. No body knows at what point in time did this religion originated so that it should itself appear as much time-less as its emphasis on the time-less existence of the universe is. The flow of this religion continues to this day and its tenets (*tattvas*) are as much identified now as at any time in the past. But the institutional aspect of religion, as of any other side of human society, often slips from its pristine purity so that reforms are needed to set it right. This is well-recognised in every religion and this has taken place on so many ocassions in every religion. It is no wonder then that as an institution of society, the Jaina religion would pass through periods of setbacks followed by periods of revival. The extreme austerity of life ordained in it made the slips all the more unenviable and the restorations a more frequent process.

Such a slip took place in the life of Jainism in the western India in the eighth century of the Christian era when the monastic order called *Caityavāsis* came to a commanding position and deviated from the path of austerities and penances chalked out by the *Tirthankaras*. They could neither keep apart riches and wealth nor could they restrain their greed of tongue and audio-visual organs so much so that they not only amassed great fortunes and accepted dainty dishes but had the pleasure of dancing

and music. It was of these that Haribhadra Suri had said in regret, 'these undergo no tonsure, they freely indulge in sex and discriminate in favour of the more fortunate'. They never faced subtle questions on religion but always brushed them aside, or dissuaded the inquisite, on the ground of toughness and complexity of the issues. This sort of laxity had engulfed the entire monastic order and the spiritual leaders often used elephants for a ride, girls to fan them and displayed king-like pomp and grandeur.

A reform was thus due, and yet it was by no means easy. For the monastic order was dominant all over the west coast, penetrating deep into Rajasthan and Central India. In his own headquarter at Chitor, Haribhadra Suri sought to counteract their influence but attained only a limited success. In Gujarat, the hold of the *Caityavāsis* was so complete that asceties that were true to the faith were totally debarred entry into that region. The *Ācāryas* of the monastic order were also the high priests of the successive dynasties in Gujarat including the great Calukyas. It was, therefore, no easy job to dislodge them from their position of power and influence. A special strategy was needed for the purpose, which was devised by the *Candrakula-Siromaṇi* Jinesvara Suri who sought to meet the leaders of the monatic order in their own stronghold, the royal court at Pattan (Gujarat) on purely monastic grounds. This strategy immediately worked, since the monastic order which had lost touch with the scriptures readily yielded ground. By dint of his keen intellect and knowledge of the canonical literature, Jinesvara Suri successfully met and defeated his adversaries in an open assemblage at the court. He also founded a new order based on truth (*kharā*), from which his followers, an important group of temple-going image-worshiping Jainas to this day, derive their sectarian title of *kharatara-gaccha*. But the Pattana debate was only a first, a very rudimentary step and a more concerted strategy which was necessary to dislodge the monastic order from its dominance was yet to follow. This took shape in the effective discourses and literary works of the successive *Ācāryas* of the new sect. In this group one needs remember with reverence the great name of the philosopher and literateur Abhayadeva Suri who wrote several books. His disciple Jinaballabha Suri was also a great scholar who not only wrote books but also undertook the trek of Rajasthan, Bagad and Malava carrying his message to every nook and corner and causing the erection of *caityas* (monastaries) for his order, called *vidhi-caityas* (*vidhi*=law, hence *vidhi caitya* is a monastery which conforms to law). But it was left for his able disciple Jinadatta Suri to rout completely the *caityavāsī* monks. For this and also for strengthening the unity of the *Kharatara-gaccha* Jainas he was called *Dādājī*.

In later period, three other *Ācāryas* were also the recipient of similar distinction so that in all there are four *Dādāji's* who are recognised and worshipped as saints. This has become almost a cult within this sect. The four Grand-pa's are Jinadatta Suri, the seniormost, Jinacandra Suri, the jem-bedecked (Manidhari), Jinakusala Suri and Jinacandra Suri, the last one being the contemporary of the Mughal Emperor Akbar. So great was the influence of the last-named *Ācārya* on the Mughal Emperor that eating of meat was prohibited in the empire for more than six months in a year, cow-slaughter was prohibited and the pilgrims tax was remitted for those visiting the temples and shrines on the Satrunjaya Hill. Even the great historian Vincent Smith has admitted that in his last years Akbar gave up meat eating mainly under the influence of the Jaina *Ācāryas.* All the Grand-pa's were not only outstanding as holy men and scholars, they were well-known for their occult powers, about which many stories are current as legends. These made great impression on the lay followers, quite a number of whom did derive from time to time relief in their material distress by remembering the names of, and seeking refuge with, these Grand-pa's. This aspect should, however, not be confused with Jaina religion, nor is it necessary to pin any rocklike faith in the efficiacy of charm of a mere name for purposes of earthly gain. But it need be said that those that have benefitted in the process, with them at least it has been the outcome of an unflinching faith whose value can neither be overlooked nor discounted. But more than that, this has established a filial link between the holy faternity on the one hand and lay followers on the other which has imparted strength to the organisational structure of at least a section of Jaina community.

Seniormost Grand-pa Jinadatta Suri

Born in 1132 V.S. (A.D. 1076) at Dhabalak in Gujarat, even in his infancy he showed signs of future greatness The boy used to attend regularly the discourse of the nuns in the company of his mother. Soon he attracted their notice and they saw in him some signs of future greatness that would benefit the holy order. This was communicated by the nuns to their own master who came there at once and with the permission of the mother initiated the boy to monkhood. He was then only nine. He became Muni Somacandra. He was assigned to the direction of Sarvadeva Gani from whom he acquired the scriptures at Pattan during the next seven years and became well-known for his versatility in both canonical and non-canonical Jaina literature. In 1169 V.S., at the age of 37, he was nominated to the post of the *Ācārya* of the *Kharatara gaccha* by his predecessor Jina Ballava Suri of whom we have already spoken. Henceforth he became Jinadatta Suri. He then

undertook the trek of many towns and villages preaching the tenets of religion and getting erected Jaina temples at many places. One of his great acts was the acquisition of a site from the ruler of Ajmer for the construction of a temple and a residential abode for the monks. Another of his great acts was the recovery of important scriptures from the Tower of Victory at Chitor where these had been preserved by one Vajrasvami who was obliged to take this step for want of a suitable successor. Successive *Ācāryas* had tried for their recovery but to no effect. By using his great spiritual power, Jinadatta Suri however, was successful in this great task. There are many stories current about his occult power by dint of which he could not only mobilise and put to use some of the supernatural forces, he could even restrain them when they were hurled against him. There goes thus a legend of his having hypnotised 64 *Yoginis* who had come to disturb him in his meditation. Many of his followers were not only spiritually uplifted, quite a number of them including outsiders were relieved of their earthly distress by his grace. But above all must be placed his acts for the propagation of the Jaina faith, to which he acquired many converts, and there may be quite a number of lay Jainas in the *Kharatara gaccha* whose forefathers were induced into the Jaina order by Jinadatta Suri. There goes the story of a great epidemic at Vikrampur which was taking a heavy toll. Jinadatta readily brought it under check, thereby winning as his followers all the inhabitants of that town. In this way, he added to the numerical strength of the Jaina order, which proved to be a source of strength for the organisation at a later period when the Muslim invasion of India started. If the organisation could withstand and survive the coming tide of Islam, not a small credit was due to this spiritual leader. His superhuman ability was not only used to build up the organisation and win converts, he made important contributions which were written in Prakrit, Apabhramsa and Sanskrit languages. These were either commentaries or praises of the past masters. In V.S. 1211 he discarded his mortal frame at Ajmer through the usual Jaina practice of fasting. Ten years later, at this place where his mortal remains were consecrated to fire, his able disciple Jinacandra Suri got erected an alter (*stūpa*) in sacred memory of his master. Since then at many places in India shrines and alters have been dedicated to him, linking this seniormost grand-pa with subsequent generations of men to this day.

Manidhari Jinacandra Suri

Manidhari Jinacandra Suri was born at Vikrampur near Jaisalmer in V.S. 1197(A.D. 1141) and was marked pretty early for his discipleship by no less a personage than the seniormost Grand-pa. This was done during his monsoon halt in that city, though the formal ceremony

of the initiation took place after some time at Ajmer in V.S. 1203. Jinacandra was only six at that time. In the next two years, he acquired the scriptures with the speed of a prodigee and in V.S. 1205, he was installed to the position of the *Ācārya* even during the life time of his master. Jinadatta Suri not only trained him up in the Scriptures, he even prepared him in organisational affairs to become his able successor in the difficult times that lay ahead. When in V.S. 1211, Jinadatta Suri died the entire responsibility of running the order fell on the young shoulders of Jinacandra. Before his death however, Jinadatta had forbidden his disciple from entering into Delhi, which he warned, would cause his death. But the destiny was more powerful. Jinacandra was in the course of a trek along with his order which brought them to the outskirts of Delhi. There were difficulties in the way, particularly the fear of attack by the *mlechhas* but the spiritual power of the master resolved them all. When the people of Delhi came to know of his presence in the vicinity, they all moved out to pay obeisance. King Mahendrapala too met him and made a respectful invitation to enter the city. But Jinacandra had in mind the warning by his master not to enter Delhi and so he made no reply. But the request was too pressing to be waived aside and knowing it fully well that this would strengthen the hands of destiny against him, he entered the city unmindful of consequence. There he gave a sermon in his usual way. But now he knew that his end was near. So he took leave of all, forgiving everybody and begging to be so forgiven and discarded his mortal frame in the usual Jaina manner through a fast. That was in V.S. 1223. But before death he had predicted that the city would prosper and extend till that distance where his final rites would be conducted. This prediction was, however, subject to the condition that his cortage would be carried non-stop. The implication was that the city would extend to the point where the cortage would first stop. The funeral procession then started and then went on and on through the city and far beyond its walls, till at last the carriers were too tired to remember the master's advice and placed the cortage on the ground. This was done at a place now known as Meherauli, a suburb of Delhi, near Qutb Minar. After some time, when they sought to raise the cortage again, it was an impossible job. The elephants were then harnessed but to no effect. Then came the royal order that the last rites of the master were to be performed at that spot. Thus ended a glorious chapter. A shrine dedicated to Jinacandra Suri, and worshipped by the Jainas and non-Jainas alike stands at Meherauli to this day. A great pillar of strength to the organisation, Jinacandra was versatile in scriptures and astronomy. He organised a new clan called Mahattiyan or Mantridaliya which at a later date gave a good account in the reclamation of the Jaina holy places in the eastern region.

Jinacandra had many temples constructed or reclaimed in the western region which was his headquarter. Like his predecessor, he commanded supernatural powers, which have subsequently passed into legends. It is widely believed that he carried a jem in his forehead which added to his spiritual strength and power. Before passing away he had advised his followers to hold and preserve this jem in a cup of milk. Unfortunately they forgot about it and the advantage of the advice was taken by some other *Yogi* who obtained possession of it. As he is used to carry the jem in his forehead he is known to his disciple as Manidhari or one bedecked with a jem.

Jinacandra Suri graced the position of *Ācārya* for a brief period of 12 years From whatever records are available of his spiritual activities, it is known that in V S 1214 he reached Tribhuvanagiri where among others he honoured the nun Hemadevi with the title of *Pravartini* Then he reached Mathura. By V.S. 1217 he was in Bhimapalli where a number of important persons were claimed to the order. Therefrom he reached Marukot where important religious celebrations were organised. In V.S. 1218 he was at Uccha in Sind where a number of men and women joined the holy ranks as monks and nuns. In V.S. 1221 he was at Sagarpara, and therefrom he visited Ajmer, Babberaka, Hansi, Mahavanasthana, Indrapur and Tagala village. At each place, there were important celebrations, including construction of alters, inititaions and conversions, installation of golden pitchers, flags, etc. at the top of the temples. In V.S. 1222 similar acts were performed at the town of Badlo wherefrom he reached Rudrapalli and thereafter Narapalpur. At the last mentioned place he held a discussion on astronomy with a haughty astronomer who was overpowered. Then at Rudrapalli he held discussions on scriptures with one Padmacandracarya, defeating the latter after a long debate. Jinacandra was honoured by the king's officers who were present on the occasion and the victory was celebrated by the followers, who henceforth became known as '*Jayatihaṭṭa*' and the adversary group became known as '*Tarkahaṭṭa*.' Then Jinacandra turned his steps to Delhi of which description has already been given till his passing away.

Poet Jinakusala Suri

Jinakusala Suri, whose name was Karman before initiation was born at Samiyana or Sivana in the Thar desert in V.S. 1337 (A.D. 1281). After initiation at the age of ten, he acquired profound knowledge of logic, grammar and astronomy under the able guidance of *Upādhyāya* Vivekasundara. In V.S. 1375, he was made a *Vācanācārya* (Reader) in the holy order and two years later in V.S. 1377 he was raised to the

position of a full *Ācārya*. On the occasion of his accession, Merchant Tejahpala made important gifts. At this time, a rich merchant of Delhi Rayapati by name, was taking out *Saṅgha* which was on tour of the holy places in western India. Jinakusala Suri became the leader of the *Saṅgha*. The *Saṅgha* visited many temples and shrines and extended help for their reconstruction. Ten days were spent on the Satrunjaya Hill where important religious celebrations were held. One of his great acts during this tour was the restoration of the people of Sind to the correct tenets of religion from which they had deviated *en masse* under the influence of false and perverted notions. About fifty thousand new converts were added thus extending the hold of the Jaina organisation. In V.S. 1389, he reached Devarajpur and spent the monsoon months there. Now knowing the end of his earthly mission to be near, he continued his stay at that place, and named his disciple Padmamurti to be his spiritual successor. A great scholar of logic, literature, drama, astronomy, etc., he was a great poet and writer. He had profound command over Sanskrit, Prakrit and local languages of the western region. Above all, he was the master of supernatural powers which have now passed into legends. So goes one of them that once the poet Samaya Sundara with the *Saṅgha* was caught up in a storm while crossing the Indus in a boat. He invoked the help of the departed master and the boat was miraculously saved. A source of inspiration, the Grand-pa is still a succour to his devotees in case they invoke his grace and is remembered to this day more than any one else through hymns, verses, etc., written and dedicated in his sacred memory.

Yugapradhan Jinacandra Suri

Jinacandra was born in V.S. 1595 (A.D. 1538) in Ketsar in Jodhpur. His childhood name was Sultan Kumar. At the age of nine, he was initiated into monkhood by Sri Jinamanikya Suri and on his death became *Ācārya* at the age of seventeen. Jinacandra widely travelled in Gujarat and Rajasthan, spending the four monsoon months at various places and enriching thousands of followers and devotees by his religious sermons. Between the monsoons of V.S. 1627 and 1637 he travelled to the eastern provinces and visited Sammet Sikhar, Pava, Campapuri, Rajagrha and other holy places. In V.S. 1643 he along with his innumerable followers that had assembled from all parts of the country visited Siddhacal. In the following year he reached Surat and spent the monsoon months there.

Meanwhile his fame travelled far and wide even it had reached the ears of the Mughal Emperor Akbar. At the time the Emperior was at Lahore while the *Ācārya* was at Khambat on the Bay of Cambay, a

distance of several hundred miles. Besides the monsoonic months were approaching. But the imperial request, which was forwarded by Akbar's Jaina Minister Karmacandra, was exceedingly pressing. So overlooking difficulties of the journey and ignoring *śāstrik* injunctions he sent his principle disciple Man Singh to Lahore in advance and himself also took the road to Lahore. But by the time he himself reached Ahmedabad, however, a fresh *farmāṇ* was received expressing that the *Ācārya* need not take the trouble of moving during the monsoons but that the Emperor would be pleased to receive him as early as possible. So, after the monsoons the *Ācārya* started again followed by innumerable disciples from the four orders and attended by imperial envoys. On the way he inspired thousands of people and received warm welcome from the royal houses, the nobility and the laity, ultimately reaching Lahore in V.S. 1647. His discourses were arranged at the Court everyday and were well attended. The Emperor was so respectful that he called the *Ācārya* '*Bade Guru*'. The four months of restricted movement were spent at Lahore in 1648.

Akbar was so much inspired and impressed by the *Ācārya* that he sent orders under his own seal to all provincial Governors for the protection of the Jaina temples and holy places against Muslim molestation. Twelve *farmāṇs*, called *amari* declaration were sent out by the Emperor totally prohibiting animal slaughter for a week in the month of Asadha. These imperial *farmāṇs* exerted great influence on the small rulers who too issued similar orders within their own jurisdiction. In V.S. 1648 when Akbar marched on Kashmir, he took with him some of the disciples of the *Ācārya* including the aforesaid Man Singh. When Akbar returned after the conquest of Kashmir, he suggested to the *Ācārya* that Man Singh be made the *Ācārya*. When the *Ācārya* agreed, the Emperor thought of a higher distinction for the *Ācārya* himself and in consultation with his Jaina minister Karmacandra decided to confer on him the most coveted title of *Yugapradhāna* or the leader of the age—a title conferred once on the seniormost Grand-pa Jinadatta Suri by the gods themselves. Since then Jinacandra's influence was on the increase so much so that Akbar issued orders prohibiting animal slaughter for about six months in a year, abolishing tax on the pilgrims going to the Jaina holy place Satrunjaya and protecting the cows all over India.

After leading a very much eventful life when Jinacandra Suri attained loftiest spiritual heights, he laid his body at rest in V.S. 1669 at Bilare. Like his three predecessors he also possessed supernatural powers and there are many stories of the miracles done by him. Atleast a few of them had been witnessed by the Emperor himself.

Caumukha a Symbolic Jaina Art

SUDHIN DE

The *Pratimā Sarvatobhadrikā* or *Sarvotabhadrikā Pratimā* signifies auspicious from all sides, a very favourite of the Jaina images. These images bear the figures of four *Tirthankaras*, usually Rsabhanatha, the first; Santinatha, the sixteenth; Parsvanatha, the twentythird; and Mahavira, the twentyfourth; in four directions. These are called *caturmukhas* or *caumukhas* and are made in a characteristic fashion. Probably these figures are based upon ancient Jaina tradition of *samavasaraṇa*, square or circular assemblies erected by gods for the sermon of the *Jina*, wherein, on a raised platform in the centre, sits the *Jina* on one side with the images of the same *Jina* installed on the three remaining sides to make him visible to the whole audience. Representation of four different *Jinas* on the four sides, is, therefore an advancement upon the original and earlier conception of a *samavasaraṇa*.

The conception being allied to and an essential part of the *samavasaraṇa*, it may be inferred that installation of such *caumukhas* in ancient times were possibly regarded as symbolic representations of *samavasaraṇa*. Like obelisk these were installed in the open or in a hall but as time went on *caumukha* temples were built with four entrances and *caumukha* deities installed. The Paharpur temple is one of the best example of this type of temple. The date of this temple is *circa* 9th century A.D. This form of architecture even travelled overseas as can be evidenced from the temples of Candi Sewn, Candi Lorojongrong of Indonesia.

The worship of *caumukhas* are prevalent among both the Jaina sects. Various representations of *caumukhas* are available from all over the country. State Archaeological Gallery of West Bengal possesses some beautiful examples of *caumukha* images and shrines. Here we present a few of them.
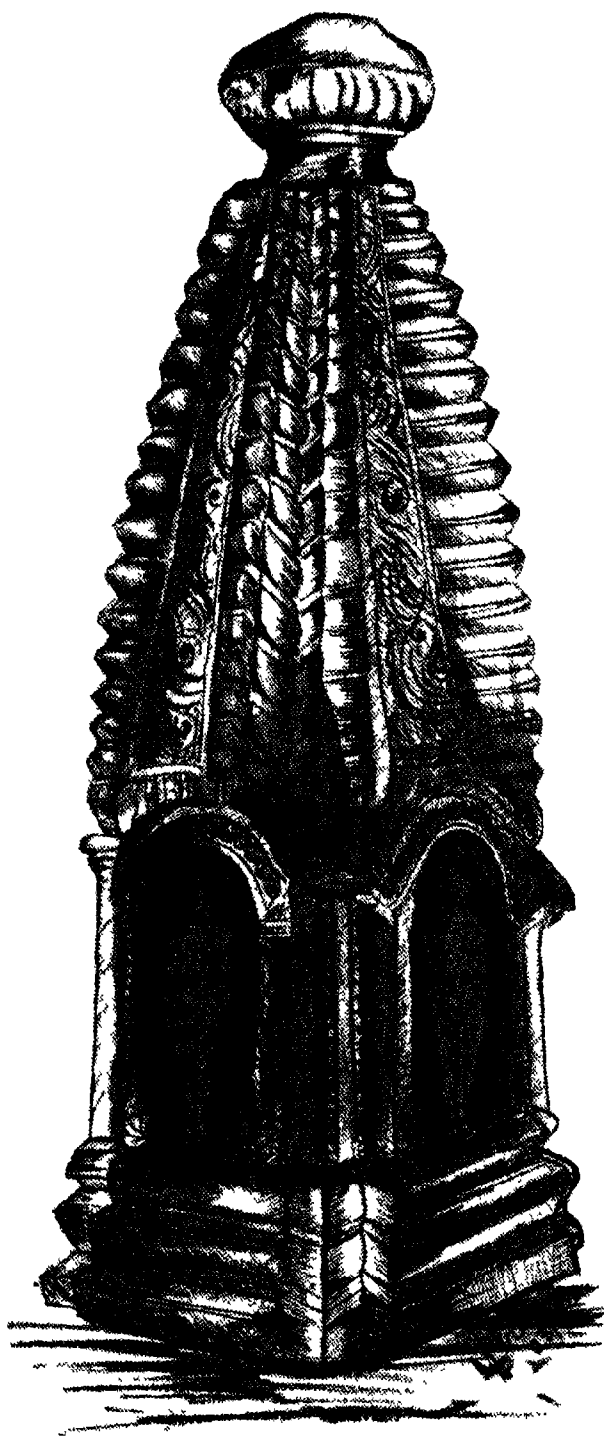
Fig. A

A. A miniature *śikhara* type shrine from Pancakot of *circa* 11th century A.D. It has four shallow niches on four sides embellished with the figures of four *Tīrthankaras* in the middle of each side in *kāyotsarga mudrā*. standing on *triratha* pedestal. From middle to the top of the total height, it is so fashioned that the architectural designs and acanthus motifs on each facade represents a successful chisel work. With fifteen successive tiers in a gradual recess the tower rises to the top surmounted by *āmlaka śilā*.

The images of the four *Tīrthankaras* cannot be identified except that of Parsvanatha, the twentythird *Tīrthankara*. The other three are beyond recognition as their *lāñchanas* are badly damaged. But suggestively these are of Adinatha, Santinatha and Mahavira.

B. This specimen was originally in the collection of late Kalidas Datta. A circular art object, it is so carved out as to represent four *Tirthankaras* on four sides. The images are placed inside of four apartments separated by pillasters worked out all round. A wavy line in relief runs all through and serves a further purpose of decoration. The top of this circular miniature shrine is surmounted by eight petalled lotus which is again circumscribed by sixteen rounded bead. The bottom portion is broken.

The apartments contain the images of *Tirthankaras* of which Parsvanatha is only recognised. Of the rest two are in *kāyotsarga mudrā* and one in *dhyāna mudrā* on a lotus seat below of which a head of a woman can be seen.
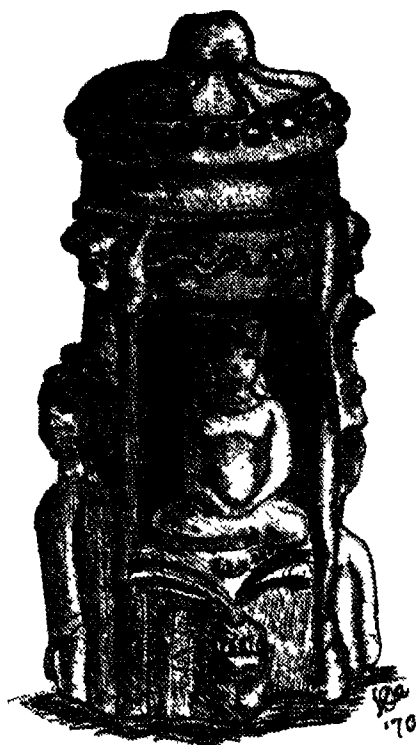
Fig B
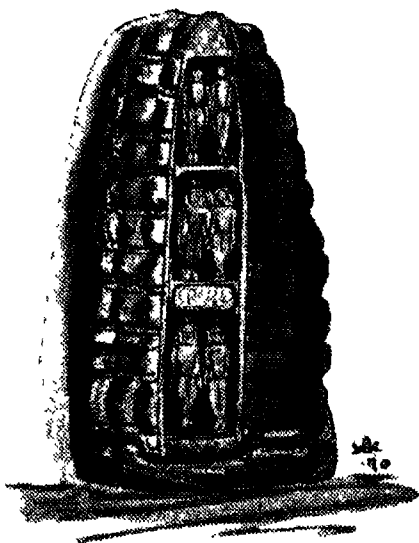
Fig. C

C. A miniature Jaina shrine carved in sand-stone from Chatra, Purulia of *circa* 11th century A.D. A square curvilinear *śikhara* type temple with ten successive tiers, once surmounted by *benki, āmlakaśilā*, etc. but the top portion of it is now missing. The four sides representing the images of four *Tirthankaras* are not as usual, but six at a time in *kāyotsarga mudrā* along with their respective *lāñchanas*.

D. A miniature Jaina shrine with five successive tiers, having *benki* or neck surmounted by *āmalaka śilā* in lotus design with twenty-eight petals and a *kalasa* on the top of it. It still lies at the site at Badkola, Bankura date of which has been assigned *circa* 11th century A. D. The entire piece is in tact.

Four *Tīrthankaras* are carved out within trifoil arches. The space between the top of the arches and *benki* is covered by acanthus design in low relief. Four arches are separated by triangular common pillasters. The *Tīrthankaras* are in *kāyotsarga mudrā*. The bottom of this miniature shrine is fashioned in two bands of *triratha* projections. The recessed space between two projections is covered on all four sides, with respective cognizances of *Tīrthankaras* in relief, but due to much corrosion are not recognisable.

Though the standing figures of the *Tīrthankaras*, at least two are seen in the picture, cannot be specifically identified, they never fail to win our mind over the mundane attachment with the expression of their divine smile, a sign of all renouncing that rules over the earthly pleasures and sorrows, egoism and frailties yet leads to the path of eternal rest or to the way of *nirvāṇa*.

Illustrations by courtesy of the Directorate of Archaeology, West Bengal.
Fig. A drawn by Sri Mintoo Chakravarty ; Figs. B and C by the author.
Fig. D photographed by Sri Ranajit Sen.

Fig. D

GLEANINGS

The history of mediaeval Jainism in southern and western India, especially in the famous Empire of Vijayanagara, can be best understood only when it is studied in relation to the activities of its votaries in the ages preceding the rise of the sons of Sangama. It is essentially the history of a sect which having sought shelter in Karnataka from a grave calamity that had overtaken it in its own home in the north, rose to unrivalled brilliance in the land of its adoption not only in the fields of letters, arts, and religion but in the domain of politics as well. At the hands of writers on Indian history, however, the influence which this profound faith cast in the south has not received the attention it has deserved.[1] Indeed, it may be said without any exaggeration that this subject has been almost ignored by historians of India.

... From a fugitive faith, Jainism became gradually the dominant religion of Karnataka ; and for nearly twelve centuries (second century A.D. till the thirteenth century) it guided the fortunes of some of the most powerful and well-known Karnataka royal families. ...

—from *Mediaeval Jainism* by B. A. Saletore

[1] One finds little about this subject in most of the modern works dealing with the history and religions of India. *The Cambridge History of India* I, for example, has only a few lines on this question : pp. 166-67. Other writers like Glasenapp, *Der Jainismus* and C. Hayavadana Rao, *Mysore Gazetteer* (revised edition, Bangalore), have nothing more than the few well-known facts to relate.

Books Received

JAIN, SATISH KUMAR & OTHERS (Ed), *Delhi Jain Directory* (Hindi), Jain Sabha, New Delhi, 1970. Pages 17+326.

Very informative about Jaina institutions, societies, trusts, libraries, temples and even individuals who are in various trade and profession.

LALWANI, K C, *Mahavira : Life and Teachings*, (The Late Rawatmal Lalwani Commemoration Series No. 3), Prajnanam, Calcutta, 1971. Pages 20. Price Rs. 1.50.

Contains short life sketch of Mahavira and his teachings.

NAHATA, AGARCHAND & NAHATA, BHANWARLAL, *Maṇidhārī Srī Jincandra Sūrī* (Hindi), Nahata Brothers, Calcutta, 1971. Pages jha+80. Price 75p.

Contains short life sketch of Manidhari Jinacandra Suri. Also contains, some *stotras*, history of Mahattians, text with hindi translation of *Vyavasthā Sikṣākulakam* of Manidhari Jinacandra Suri.

NAHATA, AGARCHAND & NAHATA, BHANWARLAL (Ed), *Maṇidhārī Srī Jinacandra Sūrī Aṣṭam Satābdi Smṛti Granth* (Hindi), Manidhari Sri Jinacandra Suri Astam Satabdi Samaroha Samiti, Delhi, 1971. Pages cha+187+72.

Commemoration volume containing articles by Muni Jinavijay, Vinayasagar, Punyavijay, Kantisagar, Sukhsagar, Labdhimuni, Buddhisagar, Mahodayasagar, and Sadhvi Sajjanasri and a host of other writers. Second part contains a valuable list of books so far written in *Kharatara Gaccha* Sect.

NAIR, V. G., *Homage to Ādi Bhagavān Ṛṣabha of Polal*, Ratna Hiri Bai, Madras, 1971. Pages 10.

Recounts the antiquity and sanctity of Adinath Temple of Polal in verse.

NAIR, V. G., *Ṛṣabha Dharmam*, Adeswara Bhavanam, Polal, 1971. Pages 14.

Poem written in praise of Rsabha, the first *Tīrthankara.*

SADHVI SAJJANASRI, *Maṇidhārī Srī Jincandra Sūrī*, Manidhari Sri Jincandra Suri Astam Satabdi Somaroha Samiti, New Delhi, 1971. Pages 48.

Short life sketch of Manidhari Sri Jinacandra Suri with some *bhajans.*

SWAMI, RISHABHADAS (R. B. Pragwat), *Royal Path of Purification and Perfection*, Ratna Hiri Bai, Madras, 1971. Pages 22.

Gives in nutshell the ancient system of *Ātmayoga* as expounded by Adi Bhagavan Rsabha. With an introduction by V. G. Nair.

BOOK REVIEW

JAIN SAHITYA-KA BRHAD ITIHAS (A Comprehensive History of Jaina Literature in Hindi), Vol. IV *Karma Sāhitya va Āgamik Prakaraṇ* : Mohanlal Mehta & Hiralal R. Kapdia : P. V. Research Institute, Varanasi, 1968 : Pages 17+396 : Price Rs. 15.00.

..., Vol. V *Lākṣaṇik Sāhitya* : Ambalal P. Shah : P. V. Research Institute, Varanasi, 1969 : Pages 40+294. Price Rs. 15.00.

The fourth volume in the learned and comprehensive work in Hindi on the History of Jaina Literature starts with the works by the Jaina savants on the *Karma* theory which is the very core in the theory of transmigration of Soul. In fact, the Jainas have been responsible for one of the most, perhaps the most, comprehensive treatment in this respect, since, in their view, it is the *karma*-bondage which is the cause of frequent births and deaths and it is the breaking apart from the *karma*-bondage which alone may leave the Soul in its original state, free and liberated, no longer subject to the wheel of life and death. It is this short of attitude that has induced a comprehensive dissection of *karma* in the Jaina sacred literature. The presentation starts with a comprehensive chapter on the theory of *karma* which is based on a five-fold notion as follows :

(1) Every act yields some fruit ; which, in other words means that no act is fruitless.

(2) If the fruits of some acts do not fructify in this birth, they must fructify in the next or some other birth making rebirth unavoidable.

(3) While enjoying or suffering the fruits of past acts, the Soul creates new fetters through a fresh series of acts which continue to fructify in that or in some subsequent birth. It follows as a corollary that the Soul alone is capable of destroying the accumulated and freshly-emerging fetters.

(4) The distinctiveness acquired at birth is the outcome of previous acts. An individual's behaviour, his fortune or misery are all *karma*-directed.

(5) The Soul alone is responsible for *karma*-bondage and *karma*-suffering. Any other cause of bondage or suffering is just subsidiary or secondary.

Chapters two and four of this volume deal with *Karma-prābhṛt* and *Kaṣāya-prābhṛt* both of which are Digambara works. The Digambaras believe that the *Aṅga* literature of the Jainas is now totally extinct. Hence they do not attach much importance to the *Aṅga* literature of the Svetambaras and hold these two works in esteem as these, according to them, are based on the twelvth *Aṅga*, viz. *Dṛṣtivāda* The *Karma-prābhṛt* also known as *Saṭkhaṇḍāgama* (as it is divided into six sections) was composed by *Ācāryas* Puspadanta and Bhutavali between 600 and 700 years after the liberation of Lord Mahavira. The *Kaṣāya-prābhṛt* was also composed about the same time by *Ācārya* Gunabhadra. Both these works sparked a lot of interest in the subject and a number of later *Ācāryas* wrote commentaries on these. Of these the *Dhavalā* by Virasena on *Karma-Prābhṛt* and *Jayadhavalā* by Virasena and Jinasena on *Kaṣāya-prābhṛt* are most celebrated. These and other commentaries have been discussed in chapters three and five. The lesser works on *karma* both of the Svetambaras and the Digambaras have been discussed in chapter six.

The second half of the fourth volume is devoted to some outstanding works which, though not *Āgamas* themselves, are inspired by and rooted in them and are given the status of extra-Agamic or *Aṅgabāhya* literature. When with the passage of time and deterioration or deviation in the standard of learning and comprehension, the *Āgamas* appeared to be difficult reading to the lay followers, the extra-Agamic literature by the then living savants naturally attracted respect and reading. But this was one reason for the scribbling of *Āgama*-based theories. There were other reasons too. The latter savants not only represented the *Āgama*-based thesis in a concise and consistent manner, they also helped the proper codification of scattered materials which was impossible for common people to collect together and place in organic form. These presentations of the *Āgama*-based themes have carefully discarded the *sūtra*-form and are mostly in the form of verse which is easy to read and remember. A number of them are again in Prakrit, the dialect of the people. To help comprehension, still further, difficult themes have been simplified and suitably illustrated. It is because of these that the new literature not only earned respect but also had a very wide acceptance, standing only next to the *Āgamas* themselves. This literature is broadly classified into two divisions one dealing with fundamental concepts, at times with suitable use of mathematics, and the other with *ācāra* or code of ethics.

The most outstanding of the extra-Agamic authors is the celebrated Digambara savant *Ācārya* Kunda-kunda. Although his exact date is still a matter of dispute, the widely accepted view seems to be that he lived at the opening of the Christian era and was the author of three outstanding works entitled *Pravacana-sāra*, *Pañcāstikāya-sāra* and *Samaya-sāra*. A summary of these works is provided. Each one of these works in turn attracted a number of commentators whose commentaries have further enriched the original production. A good part of Kunda-kunda's work seems to have disappeared and only a fraction is believed to have survived the ravages of time Among other extra-Agamic texts which have concentrated on fundamentals the following have been taken note of :

	Work	*Author/Compiler/ Commentator*
(1)	*Jīva-samāsa*	Purvadhara ?
(2)	*Jīva-vicāra*	Santi Suri
(3)	*Prajñāpanā-tṛtīyapada-saṅgrahaṇī*	Abhayadeva Suri
(4)	*Jambū-dvīpa-samāsa*	Umasvati
(5)	*Samayakṣetra-samāsa*	Jinabhadra Gani
(6)	*Kṣetra-vicāraṇā*	Ratna Sikhara Suri
(7)	*Kṣetra-samāsa*	Devananda
(8)	*Saṅgrahaṇī*	Jinabhadra Gani
(9)	*Samkṣipta-saṅgrahaṇī*	Sricandra Suri
(10)	*Vicāra-ṣaṭ-trimśikā-sūtra*	Gajasar
(11)	*Pravacana-sāroddhāra*	Nemicandra Suri
(12)	*Saptati-śata-sthāna-prakaraṇa*	Somatilaka Suri
(13)	*Puruṣārtha-siddhi-upāya*	Amrtacandra Suri
(14)	*Tatvārtha-sāra*	Amrtcandra Suri
(15)	*Nava-tatva-prakaraṇa*	(unknown)
(16)	*Aṅgula-saptati*	Municandra Suri
(17)	*Saṭ-sthānaka-prakaraṇa*	Jinesvara Suri
(18)	*Jīvānuśāsana*	Deva Suri
(19)	*Siddha-pañcāśikā*	Devendra Suri
(20)	*Gautama-pṛcchā*	(unknown)
(21)	*Siddhāntārṇava*	Amarcandra Suri
(22)	*Vanaspati-saptatikā*	Municandra Suri
(23)	*Kāla-śataka*	Municandra Suri
(24)	*Sāstra-sāra-samuccava*	Maghanandi
(25)	*Siddhāntālāpakoddhāra or Vicārāmṛta-saṅgraha*	Devasundara Suri
(26)	*Vimśati-sthānaka-vicārāmṛta-saṅgraha*	Jinaharsa
(27)	*Siddhāntoddhāra*	Cakresvara Suri

	Work	Author/Compiler/ Commentator
(28)	*Carcarī*	Jinadatta Suri
(29)	*Kāla-svarūpa-kulaka*	Jinadatta Suri
(30)	*Āgamika-vastu-vicāra-sāra*	Jinavallabha Suri
(31)	*Sukṣmārtha-vicāra-sāra or Sārdha-śataka-prakaraṇa*	Jinavallabha Suri
(32)	*Praśnottara-ratna-mālā or Ratna-mālikā*	Vimala Suri
(33)	*Sarvasiddhānta-viṣama-pada-paryāya*	Sricandra Suri

The above list shows the vast field with which not only the Jaina savants were conversant and in which they took a scholarly interest, it also indicates the colossal effort that they put in to keep research uptodate and within the easy reach of their followers—an effort to which there is hardly any parallel elsewhere. As already noted, a large portion of the extra-Agamic literature is by now extinct, but, of that which is available, the above represents only a fraction, dealing with fundamental concepts. Other groups of extra-Agamic literature taken note of are :

(1) *Dharmopadeśa* (Discourse on Religion),
(2) *Yoga* and *Adhyātma*,
(3) *Ācāra*, and
(4) *Vidhi Vidhāna*, etc. (Rules and Regulations, etc.)

Even under the above heads, the Jainas have produced a huge literature. Religious discourses are based on such discourses often given by the *Ācāryas*. Quite a number of them tender advice on morals. Hymns are composed and are sung by the devotees. These hymns have a wide coverage, though a good number of them are in praise of *Tīrthankaras* and the past Masters. The second bunch is devoted to *Yoga* and *Adhyātma*. *Yoga* in the traditional Jaina sense is a form of *kaṣāya* and hence is non-liberating. But it also stands for the processes leading oneself from the implicit faith in the truth to the stage of the final realisation of the truth. The trio of right attitude, right knowledge and right conduct constitutes according to the Jainas, the pathway to final emancipation. Right attitude or *samyag darśana* is love for truth. Every soul has such love for truth in some measure. But unless and until it develops into a self-conscious pursuit of truth, it does not help spiritual progress. It is at the stage of self-conscious effort for spiritual advancement that this love of truth is called *samyag darśana*. After the acquisition of this characteristic the soul passes through a number of stages of spiritual development, technically

known as *guṇasthānas*. The attainment of right attitude (*samyag darśana*) is followed by the attainment of right knowledge (*samyag jñāna*) and right conduct (*samyag cāritra*). The soul acquires more and more power for self-concentration (*dhyāna*) along with the increase of its purity and consequent attainment of the corresponding stages of spiritual development. The works of *Ācārya* Kundakunda, Pujyapada and Jinabhadra contain elaborate instructions in self-meditation and concentration of mind. The works of Haribhadra records a number of different doctrines of *yoga* and their comparative evaluation. The *Jñānārṇava* of Subhacandra and *Yogaśāstra* of Hemacandra are valuable works on *yoga*. There were host of other writers too on the subject. But it should be noted here that while the Jaina mind was always conscious of the efficacy of meditation for achievement of final emancipation, it abhored the acquisition of supernatural powers by means of yogic processes.

The third bunch on *ācarā* covers literature both on monks and laymen and is an important part of extra-Agamic literature which has kept the four-fold religious order on the track. The fourth bunch deals with rules and regulations, *kalpa*, *mantra*, *tantra*, festivals and the holy places. These offer interesting study of the rituals and customs of the Jainas.

Volume Five of this comprehensive survey is devoted to *lākṣaṇik* or technical literature produced by the Jainas, of which twentyseven groups have been noted. The largest single place in this technical literature is occupied by the works of grammarians of which as many as one hundred and ninety have been considered in this volume. Fortyfive dictionaries produced at different periods have been taken note of. Then come *Alamkāra* (Rhetoric) and *Chanda* (Prosody), dramatics and musuology, art and mathematics, astronomy and psychology including interpretation of dreams, medicine and engineering, diplomacy and economics, numismatics and biology, social and material sciences, etc. In this connection, it is interesting to note here that they had produced works even on some of the most difficult, obscure and technical branches like kinometography, cosmology, aeronautics, acoustics, trigonometry, etc. Needless to add that in these and many other respects the western scholarship has quite independently, broken grounds which were never reached by the classical men and material science is attaining new heights in the West. But we in this country have reason to be proud that quite a number of them had their genesis in this land.

—K.C.L.

Books on Jainology

BARNETT, L. D., *The Antagada Dasão & Anuttarovavāiya Dasão* (Oriental Translation Fund Series xcii), Royal Asiatic Society, London, 1907. Pages xi+122.

Translation with introduction, text of *Anuttarovavāiya* and notes on Jaina Cosmology and Psychology.

BHATTACARYA, RAMANIBHUSAN, *Daśavaikālika Sūtra* (Bengali), (Banthia Series 7), Parsvanath Jain Library, Jaipur. Pages 14+2+175.

Free translation in verse with introduction.

CHARPENTIER, JARL, *The Uttarādhyayana Sūtra*, Archives D'etudes Orientales, Upsala, 1922. Pages 409.

Text with introduction, critical notes and commentary.

LAW, BIMALA CHURN, *Mahavira : His Life and Teachings*, Luzac & Co., London, 1937. Pages 113.

Gives an account of Mahavira's life and teachings from the original Buddhist and Jaina texts.

LAW, BIMALA CHURN, *Some Jaina Canonical Sūtras* (Bombay Branch Royal Asiatic Society Monograph No. 2), Bombay Branch Royal Asiatic Society, Bombay, 1949. Pages xv+213.

Chapter one gives general account of the Jaina canon and the following chapters a detailed treatment of *Ācārāṅga*, *Sūtrakṛtāṅga*, *Sthānāṅga*, *Samavāyāṅga*, *Vyakhyāprajñapti*, *Jñātādharmakathā*, *Upāsakadaśā*, *Antakṛtdaśā*, *Anuttaropapātikadaśā*, *Praśnavyākaraṇāni*, *Vipāka*, *Aupapātika*, *Rājapraśnīya*, *Jīvājīvābhigama*, *Prajñāpanā*, *Jambūdvīpa prajñapti*, *Nirayāvalīkā*, *Niśītha Mahāniśītha*, *Kalpa*, *Nandī*, *Anuyogadvāra*, *Uttarādhyayana*, *Āvaśyaka*, *Daśavaikālika* and *Tattvārthādhigama Sūtras*. Appendices on *Vividhatīrthakalpa* and Principles of Jainism. With an introduction by Dr. E. J. Thomas.

SIKDAR, JOGENDRA CHANDRA, *Studies in the Bhagavatī Sūtra*, (Prakrit Jain Institute Research Publications 1), Research Institute of Prakrit, Jainology & Ahimsa, Muzaffarpur, 1964. Pages xxiv+658.

Critical study of *Bhagavatī Sūtra*. It comprises of the following eleven chapters : Bhagavat's position in Ardha-Magadhi literature, authorship and date, political conditions as reflected in it, social conditions, economic conditions, education of the period, various philosophical and religious systems, historical data found in the work and its bearing upon the history of the time, cosmology, cosmography, and historical geography, its contribution in the evolution of Jaina philosophical thought, value of it from the literary, historical and philosophical point of view.

SOLOMON, ESTHER A., *Gaṇadharavāda* (a part of *Viśeṣāvaśyaka-bhāṣya* of Jinabhadra), (Research Series No. 62), Gujarat Vidya Sabha, Ahmedabad 1, 1966. Pages vi+73+310. Price Rs. 12.50.

Text with translation, explanation and introduction. Text consists of the *gāthās* commented upon by Maladhari Hemacandra in his *Viśeṣāvaśyakabhāṣya Bṛhadvṛtti*.

WINTERNITZ, MAURICE, *A History of Indian Literature*, Vol. II : Buddhist Literature and Jaina Literature, translated by Mrs. S. Ketkar and Miss H. Kohn, University of Calcutta, Calcutta, 1933. Pages xx+673

A detailed history of Jaina literature (pp. 424-595).

Image of a Jaina Tirthankara (No. 212)
Courtesy : Bharat Kala Bhavan, Varanasi

A Note on the Identification of a Tirthankara Image at Bharat Kala Bhavan, Varanasi

MARUTINANDAN PRASAD TIWARI

Bharat Kala Bhavan possesses some beautiful Jaina sculptures. One such (No. 212) is an excellent image of a Jaina *Tirthankara* of the Gupta period. The piece measuring 1.5¼'×1.1' was hewn out of a sand-stone. It was procured from Rajghat, Varanasi.

The whole composition is divided into two parts being separated in the middle by a stone projection, showing lotus pattern design below it. In the upper part is carved the figure of the *Tīrthankara* while in the lower are his *Yakṣa* and *Yakṣiṇī*. This is a clear departure from the older tradition where the figures of *Yakṣa* and *Yakṣiṇī* were placed on the right and the left side of the *Tīrthankara*.

The *Tīrthankara* is seated cross-legged in the attitude of meditation on an inverted lotus and his palms are placed one over the other. His chest is marked with a *śrivatsa* symbol, though not very clear in the photograph. The hands and the body of the *Tīrthankara* evince deep meditation. Below in the centre of the pedestal is carved the *dharma-cakra* being flanked on either side by the lion figures. The lion on the left side is defaced. A circular nimbus with lotus flower design is shown behind his head. The hair of the *Tīrthankara* is arranged in short schematic curls and a trilinear umbrella, as in the case of the other *Tīrthankaras*, is held over his head. At the top on either side are sculptured two flying figures of Gandharvas with garlands in their hands. On the two sides of the *Tīrthankara* appear two *cauri*-bearers in *tribhaṅga* pose and showing high head-dresses. In the lower portion underneath the pedestal is carved a tree probably a *caitya-vṛkṣa* with a human figure. On the left side of it is the two-armed *Yakṣiṇī* having a child in her left hand and a lotus flower in the right. To the right side of the goddess stands another figure which still remains unidentified. But I presume this figure to be that of another son of the goddess Ambika, who, usually is represented with her two sons *Siddha* and *Buddha* in the sculpture. Thus the identification of the *Yakṣiṇī* with Ambika is almost certain. The goddess holding lotus instead of a bunch of mangoes is of no consequence and can be explained due to departure from the older tradition. The representation of her two sons is enough to establish her identity. Her ornaments, head dress, ear pendants, necklace, girdle, etc., are all elaborate. At her feet on either side are seated two worshippers with their hands clasped in the attitude of adoration. But they are now totally worn out. On the right side of the tree stands the two-armed *Yakṣa* in *tribhaṅga* pose and displays in his left hand a pot like object probably full of gold and lotus in the right, thus undoubtedly representing Kuvera, the god of wealth. In Jaina sculptures Kuvera is represented with Ambika as her male counterpart. Thus we are much more on surer grounds on the identification of the *Yakṣiṇī* with Ambika. The *Yakṣa* is also adorned with ear-pendants, necklace, and sacred thread. His high headdress is also elaborate. Near his right foot sits a worshipper with folded hands and at his left sits another with his right hand lifted up.

Now, the image has been labelled in the Museum as the representation of the 24th *Tīrthankara* Mahavira which seems to me implausible on two grounds. Firstly, it does not show the cognizance of Mahavira, which is a lion, and secondly, Ambika is usually depicted with the 22nd *Tīrthankara* Neminatha[1]. On the other hand Mr. Niraj Jain has suggested this to be the representation of Parsvanatha, the 23rd *Tīrthankara*[2]. But that also does not stand to reason. First, the usual symbol of Parsvanatha, the canopy of a seven hooded cobra shown over his head is absent here. Secondly the representation of the *Yakṣa* and the *Yakṣiṇī* does not conform with the attributes of Dharanendra and Padmavati, the *Yakṣa* and the *Yakṣiṇī* of Parsvanatha. Hence we can safely identify the image with that of Neminatha as Ambika is associated with him in Jaina literature as well as in Jaina sculptures coming from all over India. It may also be pointed out that whenever Ambika is sculptured with a *Tīrthankara* other than Neminatha, his usual *lāñchana* is also carved on the pedestal. The reason why the cognizance of the *Tīrthankara* is absent here is the confidence of the artist that the representation of Ambika only will be enough to help in the recognition of the *Tīrthankara* Neminatha.

[1] Shab, U. P., Iconography of the Jaina goddess Ambika, *Journal of University of Bombay*, Vol. IX (N.S.) 1940-41.

[2] Jain Niraj, Jaina Images from Rajghat, *Anekanta*, Apr-Jun, 1966.

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